Unrecorded interview Alejandra Bartoliche

AUDIO 1

[00:33]
my name is Alejandra bartoliche, I am a photojournalist and I have been working for the telam agency for 25 years and I am a correspondent from the city of Bariloche.

[00:55]
yes

[01:02]
I am Alejandra Bartoliche, I am a photojournalist from Bariloche.

[01:12]
great, very good half-stuttering

[01:37]
please repeat the question.

[01:42]
yes

[01:44]
well, I started in photojournalism more or less 30 years ago, it was here in Bariloche and

[01:57]
What motivated me was that I had been taking pictures and it just seemed like such a beautiful job.

[02:06]
beautiful

[02:24]

very young was like the one that

[02:27]
the photos

[02:29]
Ah, of course, since I was very young, I would say 9 or 10 years old. My parents had bought a Kodak Instamatic and I was in charge of taking family pictures, because I seemed to do it well. A little intuitively, but they didn't come out crooked, they didn't come out cropped, no, like they had a certain intuition for that and after I grew up. Well, I had always liked it, but I never managed to buy a camera. Then there were friends who had them and they lent them to me out of pity, let's say until I was able to buy one, actually I couldn't buy one, but I found a camera in a cab.

[03:18]
a Pentax was not a Pentax was not a Pentax was not a Pentax was not a Pentax was not a Pentax was a Pentax

[03:24]
a very old Zenith camera, very Russian, very mechanical, very noisy and for me it was like touching the sky with that, so I started to take pictures and then I did a film workshop and then I moved to Bariloche 30 years ago and I started to take photos.

[03:50]
and here there was a possibility, I started working in tourism and filmed and then at one point there was a reopening of a newspaper called El Cordillerano and well I applied with the photos of a friend who had been a photojournalist in Buenos Aires so I went with his book, let's say, This was very generous of him, his name was Jimmy Siembra and well, obviously there were photos of Charlie García, la Negra Sosa, conflicts of the 80's in Buenos Aires at the democratic opening, so people thought it was mine and I entered as if through a tube for the first time.

[04:40]
I learned from there.

AUDIO 2

[00:24]
What I like about photojournalism or **what I use to like about photojournalism was the possibility, though it's a bit romantic, of showing some realities in a place as small as Bariloche**, at least 30 years ago it was smaller than it is now, and to make some things visible, no, some social issues, I really like social issues because I like documentaries a lot. So I thought it was a good way to

[00:56]
show something let's say especially working in a newspaper.

[01:19]
No, when I went to the neighborhoods of Bariloche I realized, I realized that it was my thing and that it was what I wanted.

[01:28]
When I went for the first time to cover the high bariloche.

[01:47]
and now you think I'm talking and

[01:51]
Sarasa hello, yes, yes perfect, we are fine, it would be that he was the antenna.

[02:08]
I realized that it was what I wanted to do when I was sent to make the first notes on the neighborhoods of Bariloche. It was the 90's, there was a lot of it.

[02:27]
deficiency between one society and another. There was a whole thing, well, very unbalanced economically and for me it was very new, not new the social imbalance, of course, but it was new because I came from Buenos Aires and Bariloche had this wonderful, Swiss postcard thing of foreigners who had come

and had built this gigantic town and I realized that when I realized that there was another Bariloche, also like in the rest of Argentina that there is always this plus and minus and then I think that's when I started to get very involved with the people. I like, I am curious and I like to know, but I also like to chat and I like that they tell me, let's say the things that happened to them, no, whatever happened to them and I loved that. I said. Oh, here we are.

[03:40]
Or we started, I don't know.

[04:00]
I still think I'm still enjoying some of the songs right now. I still enjoy the same as before, let's say. The contact with the people seems to me that I like it, I like it a lot, I like it a lot because it's like, I don't know how it is in Buenos Aires, because it has a different speed. In the towns, beyond the fact that Bariloche is a place that has been growing and so on over the years, but there are some things that do not change and that someone opens the door of his house and treats you well and tells you how his life was and all that, I still rescue it. I rescue it much more than a presidential move and it rescued it much more than

[04:57]
a politician or, let's say, to make a note of Tourism. I like it, I still like it, I think it's my way, let's say, if that's what I'm interested in.

[05:19]
Okay.

[05:30]
What I enjoy most about photojournalism is when you go into someone's house, right? And that person welcomes you. The villagers, I am talking about very special people, let's say, who are extremely kind and who give you what they have and give you a fried cake, a mate, a cup of coffee, a mate cocido and tell you their life story, which is usually a hard story. Really hard, not intellectually hard, but physically hard, of living without firewood, of living without electricity, of being settlers 30 years ago and of having had to move from the countryside to the city and all that mixture, and I love that, I prefer it.

[06:27]
That's right, that's what I'm saying.

AUDIO 3

[00:44]
Did you have any obstacles in your coverage?

[00:48]
freedom of the press

[00:55]
Yes, I have had restrictions, eh? Because of the freedom of the press, let's say this, and there are times when they are overlapped, it is handled with the genre or it was handled with the genre. Now there is something much more interesting, let's say, but when I started working there were no female reporters in Bariloche, I almost think there were none in the area, so it was complicated, because they would give the story to a male colleague and I would be relegated, no? We had to fight a lot for that, but in itself, purely, let's say genuinely as freedom of the press, yes, what happens, yes, of course, many times. The thing is that I also think that freedom of the press is confused with being able to say anything, no. And that, well, that ruins journalism and it ruins, let's say, there is a false objectivity, I think this thing of if you say what you want as you think and you lie is freedom of expression too and the truth is that I think you cannot lie, you can accommodate it because we live.

[02:20]
Inventing things too, no, there is a lot of invention in journalism. Someone comes up with a story in the edition, the editor-in-chief wakes up and says something and says well, let them do it, that's why it doesn't exist here because they are millions of kilometers away because they don't understand how it works socially, so there is something in the making up of the story, but in no case should it be deliberately lying and above all to harm someone, no? Because there are fantasies a little bit inflated. Well, if not, no, if not, journalism would not exist either, but I mean that it is not good to lie.

[03:09]
deliberately lie, that's complicated and I have problems with that personally.

[03:29]
And what happens is that you download and open it.

[03:32]
Yes, that's the thing about natural light. It moves that's the nice thing about natural light that it changes.

[03:40]
What I said was understood.

[04:01]
The thing is that the first time I felt that there was a restriction, I have to think about it because I have been working for 30 years.

[04:18]
I don't remember exactly when it was the first time, it was always difficult to work in Bariloche on the complex issues, which are the social and political ones, and on the others there is no problem because it is all to sell Bariloche, let's say, no? or to give an account of something. The complicated issues, for example, the social ones, from the famine to not having electricity, not having gas, spending a summer without water, it depends on the political moments that were being lived and it depends on the media for which it was valid or not valid. So sometimes one wonders what the censorship is. Who is the one who censors, if it is the editor, if it is the one who manages the newspaper, if one censors oneself because one knows what one is going to be able to publish and what one is not going to be able to publish. So freedom of the press is like a strange kind of fabric, isn't it? And especially in the last years, in the last 20 years, let's say, it is complex, it is complex. There are interests that do not, that have nothing to do with press workers. Of some press workers, other press workers

[05:44]
I also don't know how to call themselves press workers even though they are journalists.

[06:01]
yes

[06:04]
yes

[06:26]
But someone who published it also published it and made it a ball, didn't they? Because that often happens, let's say they censor you, you must live it.

[06:41]
Yes, I thought I was filming.

[06:46]
ok

[07:04]
Yes, I think it is more comfortable and more colloquial, but it seems that I started with that phrase of yours and now I say.

[07:13]
It doesn't happen very often.

[07:19]
That which freedom of the press well, no, for I went to hell.

[07:28]
Because it is based on a personal experience.

[07:33]
Yes, let's say that many times it happens that you say that freedom of the press is very good, freedom of the press is obviously not, I could not ignore, it seems to me that also

[07:53]
I am talking about Bariloche because I did not work in other places, that is to say, Bariloche, not the Patagonia area and others, and issues that are conflictive

because going to cover a satellite is not conflictive, on the contrary, but yes, to do, let's say, social, political and economic issues are complicated, this has happened to me with the Mapuche issue, let's say Mapuche communities, not the Mapuche people because there are many communities when people talk about Mapuche, they talk about them as if they were Argentines, but there are a lot of Argentines with their own characteristics and places, no? I started many years ago with this issue, I think we started with Adrián Moyano in the 90's, nobody touched the Mapuche issue, nobody was very aware of the Benetton issue and that has brought me problems in time. Let's say, no, because obviously when you follow an issue for so many years you have an emotional relationship with what you are raising. At least I have an affective relationship then.

[09:10]
I've also sometimes been put in a situation where I'm almost like an agitator.

[09:22]
for the rights of native peoples, an agitator in the worst sense of the term

[09:27]
I am not an agitator, because I agree ideologically or because I think it is a just struggle or because the final objective is good and beyond the methods that I do not share in some and in others I do, but well, that is another matter, the journalistic question for me has been to cover those conflicts and I still cover them. And well, the issue of phobia towards the native peoples has become so radicalized that I am placed in that position. So sometimes they do get quite rude, at least, and I have been censored, obviously. I have been censored regarding the notes I have made, let's say. There is also the other thing that you propose a note or send a note with your colleague who writes and someone takes it and destroys it. They destroy it from the ideological point of view, from the truthfulness. It depends on how it fits in that political moment, let's say. Then yes, and with the issue of the murder and forced disappearance of Santiago Maldonado and that became very radicalized. Then I was in a sector of journalism, that some people do not consider me as a photojournalist.

[10:57]
even. I am considered a militant.

[11:05]
That speaks of them and I have covered, what do I know, riots, social uprisings and I have photos of injured policemen, that is to say, I have always done a lot of coverage,

[11:19]
trying to make it quite professional which does not mean objective. But well, I don't know, that's what happens when you are exposed in such a small place too. We work in places, we meet in the center, we meet in the supermarket, when there was a post office we meet in the post office, now we meet in the bank. So they know you because your photo mobilized something, or not, or you work in the local newspaper, or you work in several local newspapers, so your name is there and well, and they know you because we are neighbors in the sense of neighborhood. So, yes, sometimes people want to show what they want from both sides, or from the three sides, or from the sides that work, and you want to show what you need to show, in the sense of seeing a balance between what is happening. To make an evaluation also from what is happening, with what is happening, with what is happening, with what is not happening, but with the different actors, let's say there has to be a balance and that is the big issue: the balance, let's say, right? Because it is also necessary to separate

[12:48]
the state of individual persons. A policeman who beats a kid is not the same as a young man who is beaten by a policeman, it is not the same. Let's say this one, but it is not the same, not only because of an ideological question. It is not the same because a policeman is the State and he is prepared for these things, he is supposed to be able to stop that person and sometimes he does it in a way that makes him look like a vandal, for example. Well, I can say these things and I say them because Christ I believe in it, sometimes people say well, no, but he went to rob me, so we have to kill him and well or whatever, as it happened 11 years ago with three young people killed by the police and well, I don't know, one is not a robot nor a panopticon, one is a person with his values and his culture and his ideology, even with his ideology and his position in life, I don't know, this happens to everybody, not only in journalism.

AUDIO 4

[00:00]
Did you have to deal with censorship? can you think of any specific censorship specific photos that you didn't censor?

[00:23]
Oh, I'm thinking because I think this censorship thing is mixed up with me, if I ever had a time with the gender, I think there are, let's say, in certain years, that was more solitary, it was like censorship was masked with the gender, so that's what I was telling you before, right? Well, I would arrive at a, I don't know, for example, at a raid.

[01:04]
And no one was throwing data at me.

[01:09]
But not their own colleagues?

[01:12]
and sometimes the police would give them some data and not me, or at least they would stop me, they would stop me physically and my colleagues would pass by to make the note, so it was like a, it was a masked censorship, but also with a spice that was that you are their woman and we don't like you, because in the sense that we don't like your personality, no, I had a personality, which is like a very

[01:51]
Sometimes it is overwhelming, but sometimes it is also a little reactionary in the sense of reaction, not reactionary where if they tell me no, I ask why not, let's say, and why he does and why I don't, so I have suffered these censures, but camouflaged, not camouflaged. This is not to say that all my colleagues are tremendous machirulos and awful, but it goes on, it was a time when it was given so let's say this was not perceived this is so let's say today yes, like this, but there are many more women who also say no and there are also colleagues who have defended me in front of things, so let's not say that if I when zorriagueta the current Queen of Holland came a few years ago this we her daughter was sick first we had been told that she was going to donate something

to the hospital, then we went to the zonal hospital and then we found out in the good as it happens in journalism, that we go checking and not that her daughter had a flu created or something, so she came to the doctor to a private clinic. Well, already the one thing is that he comes to donate something and another thing, that his daughter is sick a little strange because it is a person who at that time had.

[03:20]
Eh, all the means for a doctor to go to her house because it was nothing serious, but well, the soreagueta princess decided to go to Bariloche, let's say. Well, we went to the clinic we did the famous one. Wait. We started to negotiate with the Argentine custodians and also with their custodians, when we were negotiating saying that the only thing we wanted was a picture, not of the baby, not of her, but of her going out and touching herself, because it was a new bathroom, you saw that nobody wanted to do anything. This custody decides to take her out by the while talking to us decides to take her out, we realize the maneuver. I sent me to take a part of it and we told her if there is a video that is called a photo, you saw a photo and we go home because there are things that you want to leave, no, you don't want to be there and the custody takes me.

[04:33]
And he literally kicks me in the leg but very skillful, because well, the head of the custody, so then from the knee, this was black.

[04:47]
And I have one there and you lift me up, I weigh 55 kilos, he lifts me up and pulls me out as if I were a daddy's bag and hits me at that moment and no no, you can't tell he's hitting me, but I did feel he was hitting me so I left my camera with a colleague and slapped him.

[05:11]
A good slap in the face, that was one of the worst things that happened to me in my life, because my own colleagues and from my own colleagues and from the newspapers, except for Argara and except for the newspapers as a profile, let's say the journalists from Buenos Aires, they supported me because you can see the video and the ones from here dethroned me, they did not give me a hard time, as if it was not possible for a princess to be a princess.

[05:48]
as if that was a very bad image for Bariloche and many two or three colleagues from here did support me and in fact they made me a

[06:04]
An interview but a colleague who is the one filming I had asked him to please download the audio because I really told him everything in all my known languages.

[06:22]
And he didn't then I looked like a slut which was pretty dirty, but one of the things I told him this is my country.

[06:30]
I mean, and I am in the street, I am not I did not enter the place and I could have done it because there were places, I mean, you know the places, you can enter through the back, you can enter through the back guard, you do not need to enter through the front and that was horrible for me, it was horrible for my family, it was also a strange new year because my own neighbors and many colleagues, not all colleagues, many hit me with a pipe, even a photojournalist who worked in router, he was from Bariloche, he worked in router, he took the time to write a letter to publish in a local newspaper that was published and a letter that it seemed that he was not a reporter, it seemed that he was this one, that is, not Magnum and the truth was quite unpleasant, very unpleasant, because that is an act of censorship for many things and it is also an act of violence because they did not hit anyone else, they hit me and we had and it is not that I was doing a good kind of agitation.

[07:50]
HMN was the only one we weren't all waiting for the photo of maximum they didn't think she was Argentine royalty and in reality she was Dutch royalty.

AUDIO 5

[00:00]

with another

[00:17]
At what point you get the nose yes it is not difficult because I have a generous nose.

[00:49]
well, the coverage of the Mapuche and specifically in the case of Santiago, of the murder prior to the forced disappearance was one of the triggers because of the context at that time with the Mapuche communities and the territorial conflicts, what it did was to give an account, to reveal in a much more brutal way what was happening in Patagonia.

[01:24]
Patagonia is a place where there are many tycoons: there's Lewis, there's Benetton, there are some Qataris. That is, it's a territory in permanent dispute. At least since the decade of President Menem, it was much more visible there, and that's where Benetton bought in 2003 if my memory serves me well. But well, it goes back a long way, and the recoveries, the harassment, the returns were recovered when Cushamen was recovered.

[02:00]
Before that, the Santa Rosa de Leleke had been recovered, which is in front of Benetton, and there's also a community there. To give a little context, because I think this is important, there's a community near the river that is technically part of Benetton's property. This was a pre-existing community, and the Mapuche community recovered what it said was its ancestral territory in Cushamen, which is next to the river and within the

[02:35]
nine million hectares that Benetton owns in the Argentine Republic, not a minor fact. So I start covering it; I had already obviously been covering the conflicts of indigenous peoples, and this terrible thing happens with Santiago Maldonado. this takes a chilling dimension because there were 40 days of searching because there were so many

raids. The issue is actually still not solved; nobody really knows what happened. All that's known is that he drowned, but what's not known is if there are things that weren't investigated. The story of the hegemonic media was that he drowned, ignoring the fact that he was being chased by the Gendarmerie, and that nobody simply drowns, just like that. Well, there's the context. I spent three months more or less in Esquel covering that very complicated story with a lot of voracious journalism.

[04:04]
Well, how to say it…not voracious, not shameless. I must point out too that my co-worker Daniel Lorenzo, who was from the Telam agency like me, was fired, but we worked with a lot of delicacy and with a lot of care.

[04:35]
We had a lot of data because it was such a complicated issue on the one hand. On the other hand, I obviously put my coverage on my social network accounts; not on the Telam accounts, obviously, but I did post my coverage. After that, certain absurd, ridiculous, violent voices started to rise up on Facebook, and they started to say ugly and horrible things to me, referring to the fact that I always covered these issues – for example, the murder of the three young people, as if no other journalist had ever covered it. That's what I find really unpleasant, you know? Because it's not like they're against everyone who covers it, it's not like I'm the only reporter, it's not like I'm the only journalist. But, I have certain positions that they obviously find annoying. And annoying is all they are, because I have no power: I am a press worker and that is what I am, beyond my political positions. I am going to cover whatever I have to cover, no matter who it is, no matter where they come from. But anyway, a group starts to form that has become very radicalized in Bariloche.

[06:04]
They have a follow up with Bullrich, let's say they are attached to Bullrich, they speak like Bullrich, like Patricia Bullrich, I do not speak and of course they started to locate me.

[06:20]
and well, and also I have a friendly relationship of many years with Sergio Maldonado and Andrea, but before long before this happened, so well, the combo of course they have not

[06:42]
They have done unspeakable things to them, no, no. It’s not the same as they’ve done to me, of course not; I’m not going to compare myself with what was done to them at all. But they have harassed me a lot, and that generates bad faith. Let's say it begins with people becoming infected with bad faith: they lose their rationality, they lose their humanity. They talk like lawyers. They dehumanize him – they try to dehumanize him, they treat him as if he were stupid for having drowned, a dirty hippie. That’s the kind of thing they did. I always maintained that he died, that they killed a young man of 28 years for cutting off access to a road where a car goes by maybe every 20 minutes, because that's how it is.

[07:39]
So this is, but beyond journalism, a question of humanity, isn't it?

[07:46]
So, that started to generate things with which I started to block people, not because they were insulting me in particular, but because of the things they were saying that seemed to me to be extremely bizarre.

[07:58]
And in the last censorship, let's say that I think it was censorship when one of the last censorship was not when a person told me that I was haranguing for land seizure.

[08:21]
That I was haranguing people to take land, that I was going with Sergio Maldonado to encourage the Mapuches to go to Bolsón and take land, let's say. It was really crazy, quite in bad faith, but under the circumstances in which we are living in the media and especially in

social networks, it’s just directly horrifying, isn't it? And then we come back to the fact that I live here, in this tiny place. So that's when I decided

[08:58]
Taking action

[09:02]
Legally, let's say because this person continued, I blocked her, she kept talking about me and Sergio and the Mapuche issue and the whole milonga and at one point when the eviction of the Mapuche women prisoners took place, she made another harangue through a video where, in a situation where she was not

[09:34]
there was no reason to do it, let's say, I don't know if you have to do it, but there was no reason to do it, because they were going to do a ceremony after

[09:43]
Eh, during the eviction, **one of the security forces that were in the bush threw tear gas that by absolute chance came directly toward me. I run, and the thing is that there were children, there were vulnerable people, and I rebuked the police in that moment for what they were doing. That’s the only thing I do, rebuke them, because they had thrown it when they were about to perform a ceremony in front of the place of conflict. Well, it hardly lasted anything: 30, 40, 50 seconds; that video was taken by a local newspaper and written about. The video was posted and what the police said was written down, which was not much. All he said was that the people had arrived.**

[10:42]
He wanted to take back his land again after the eviction.

[10:50]
Eh, there was never a policeman. I never saw a journalist that was making the note, there was no one making the note there, but well, they took that thing from the police, they put my video and well, that generated this person that I say is

called, they call him Chango McDonald, he is a very traditionalist person, a folk musician.

[11:17]
HMN well, he said something like this started to say this thing that I was being arrested and what do I know and well, that's when I made the decision to say enough, let's say, why do I have to put up with this? Because it is normalized in the social networks, the insult, the baseness of saying any nonsense, saying inhuman things with the slogan freedom of expression and making use and abuse of Article 32 of the Constitution, which speaks of that. **So I decided to intervene legally and, well, this person had to retract his statement. He had to apologize in all the media organizations for putting that. He has a program at Radio Rivadavia, and he had to say it on the air, and well, we won one, which I think was a very good precedent. I do not know if it is for the freedom of the press, but it did a good job at calming down certain tempers. It was like saying, “This is not free.” No one can destroy another person verbally by saying things that aren’t true. You have to prove it, and this man obviously said he had no proof, so he had to apologize.**

[12:38]
Well, let's make it a little more concrete. Yes, right? I think that for me the context is very important, but if not, it is not understood.

[13:02]
Okay, such a thing happened to me.

[13:14]
Good.

[13:17]
Well, let's go.

[13:21]
From there yes there, because then I'm going to do so I have to grab life.

[13:27]

Ready, well, let's say, **as a result of the coverage that I do, the coverage I mentioned a while ago on the Mapuche, social systems, and so on, there was one incident specifically where after the eviction of the Mapuche – of the Mapuche women that took place in Argentina in Bariloche over a territorial and land issue – where there was an insident with a person who systematically attacked me on social networks and who also had other people who thought like him attack me on social networks for supposedly defending and encouraging land seizures, right? So what I did was to file a criminal complaint against him, and he had to retract because obviously, he had to have proof for everything he said, let's say in criminal law it is very categorical and well he had to apologize.**

AUDIO 6

[00:00]
instigator the grounding or something like that yes, yes, what happens that

[00:11]
Because that's not why.

[00:14]
It is not specific, it is like one of my coverage of the Mapuche issue, which is a hot topic in Patagonia, let's say.

[00:32]
well, the censorship came a little bit because of the coverage of Santiago Maldonado which is directly related to the Mapuche issue and the last events since the eviction in the win cool community here in the community in Máscardi and well, yes, it was a matter of trying to degrade me and that is a censorship issue, not this and well, those people had to the person who did it had to

[01:12]
To apologize for that was a limit for me too, and it was also a precedent of saying, well, enough of this people coming to say such things about

me, I am going to press charges against him so that he'll have to prove what he's saying. Because the things they were saying were things like that I was researching how to take land, and that I was the friend of the drowned man's brother, talking about a person who is dead and unable to speak or defend himself. Well, they said all those things. I decided that that was enough; in fact, it was an act of censorship. There are other issues that I can no longer cover, either, like in the case of a group of people with Chango McDonald person. It happened to me in Máscardi, I went to the school and wasn't able to freely take pictures. The Minister of Human Rights, Pietragalla, came. I arrived and they harassed me and I was alone, not with other colleagues or anything. I took two pictures with a lot of fear. I did it a little out of pride, I didn't want to run away, but the but the truth is that it was not pleasant because they were getting rough and I had to leave. The photos were horrible and I had to leave, and that is an act of censorship, not just of the press, but censorship of all kinds; there was a very ideological censorship within the…

[02:41]
So yes.

[02:48]
I got it right there, didn't I?

[02:52]
Oh no.

[03:09]
this

[03:20]
see if

[03:28]
are the same and it happens that some of them are trolls as well.

[03:33]

These are not issues that I am not going to try to cover because for my physical integrity, let's say after what happened in Lago escondido in the seventh march, to put my body in that moment and in that way does not seem valid for me, let's say, I am not 60 years old, I am not ready to be running 25 meters next to a horse.

[04:02]
I don't have the desire and I don't have the why above all. At this historical moment of journalism it is not worth it.

[04:14]
such a risk

[04:17]
because just as this note was important this year, other years it was not important.

[04:26]
And not because of a social political context, but because for some it was not important at that time, the conflict was the same, eh? But not for now, now we have to give it more importance, of course we have to understand it from a journalistic, political and ideological point of view, let's not say that now there are judges who went to Lewis' place to talk, you saw strange things for a democracy and for a power that should be independent, but it is not the same 10 years ago 18.

[05:05]
HMN was not given so much importance, so this does not mean that this issue is not very important for me, but what is not so important is to risk being hurt and that they hurt me and they hurt me in a way because I am not 30 years old when I had a very bad time, and the truth is that I am.

[05:30]
I don't want to start doing things again because it was brutal, not just for me, but for others, too. I think I was able to escape the violence; I was not hurt more than I was in great part because I'm a photojournalist and I know where to put myself, and because I started

talking, saying “This is rotten. This is rotten.” So I ran from the place in front of me and was ultimately able to do my work, but at a very high physical cost.

[06:16]
So I was telling them that they also wanted to.

[06:17]
no place

AUDIO 7

[00:06]
Yeah, that's what I was thinking and more for me too, here comes the slap.

[00:27]
I think it was two in February, I don't remember, I would have to check.

[00:32]
Yes, it was in February, that's for sure and it was a day in early February.

[00:39]
The subject of the seventh march of Lago Escondido, which took place in February of this year, is a march that has been going on for 18 years and in the last few years it has taken on much more journalistic and social value. I started to cover it here in Bariloche, which was a press conference of all the actors who were going to go to that march. This appeared that day, in the afternoon of that day I went to the place of El Foyel, which is where the conflict itself is, where there is a fence that prevents the advance of the people towards the place, which is an easement. Having said this, it must also be said that there are two rulings that speak of opening that road, there are two judicial decisions that are systematically appealed and also where the English tycoon Joy Lewis is, who is the owner of many things there, this is vox populi. So I went there in the afternoon, nothing happened, I went back and came back the next day to see if it was the concentration.

[02:07]
of people. The organizer of this was the FITCA and other social militant organizations, militancy in general, and and neighbors from here, let's say independent, that is, march and concentration and the place was there and

[02:34]
The thing was getting hot in the morning because I say it without irony, I show up at the gate.

[02:45]
I laugh because it was very silly of me, to see if I could get through the other side of the fence where the so-called gauchos and settlers were and take pictures there. The truth is that it was a stupid evaluation on my part. Because at that moment they put me on the other side, as if I could not go over to the other side and they put me with the militancy, let's say, or the organizers. I say I am from the TELAM agency.

[03:16]
The crazy thing about this was that the one who was telling me that was not a journalist of theirs.

[03:23]
Or at least it worked at that moment as a journalist, because I was filming and there was another girl taking pictures and they started taking pictures. I take pictures of them, that chicane thing.

[03:35]
And well, he started to prowl around and see, let's say there were advances of the people trying to tear down that huge fence of very big pipes and everything started to get a little bit viscous. He began to see horses being driven around by very loud music, like a very humpbacked psychological thing, and he began to see horse movements all over the property, which was more or less 100 meters wide, not 100 meters wide.

[04:07]
We would all go to those places, let's say it happens, because we would say well, they are putting something together. Well, what happens in a coverage. You are

trying to do just that, to cover and at one point I approached with others because I saw that they were tying up dogs that looked ugly, you saw how bad they were, the people in the countryside have dogs because, well, it is part of their daily life, but they start to notice them in trees, while some horses are there as if they were threatening, but there was a wire fence, let's say in between, it wasn't that I was inside the property and then there was the road. So I am on the sidewalk and a man starts to throw me out and I tell him, but he starts to insult me and I start to laugh and I start to laugh....

[05:07]
As I am leaving, there is a very young female companion, who was also taking pictures.

[05:16]
And this man reads, shows you his manly member, let's say like this.

[05:25]
This is very obscene and well, I go with her and tell her that it's good, that it's good that we do these things. The girl, she was... it's a terrible thing.

[05:41]
And besides the public, you could see that he was very decadent person. Well, that person later played an important role and they were all like that. At one point the people who wanted to open the giant gate grabbed a portable grinder and tried to break one of the fence posts, right? Well, that was impossible because it’s a huge pipe, but anyway, I got the shot with my camera. And there was a kind of advance, you could see that they were advancing to try to cut it as a symbolic gesture. don't think anyone would have believed it would work, I mean, I don't know anything about tools, but there was no way that tool was going to do anything. In a moment after, there were three rows approaching the fence, there was the first column. There was the second column with some people, and there were older people in the back, just in case, right? Because it was already known that these people were very violent, unpunished, and kind of crazy. So then they – Well, I cover the scene like all my colleagues who were there do, I take the picture of the guy who wanted to break the fence, I take the picture

of the people who grabbed pebbles and were hitting the pipes, who at one point robbed…

[07:10]
…the cell phone of another journalist. **He took the cell phone from between the bars, and then there was a kind of negotiation with the people inside and the people outside to get the cell phone back. That at least worked.**

[07:30]
We hadn't thought so, but evidently someone had definitely stolen the cell phone and then given it back to the reporter. Things simmer down a little for this negotiation, they shake hands and all that stuff, and after a while things get intense again because the music was still going as loud as it could, the permanent excitement of the horses kicking up dust, the dogs…

[07:56]
And at one point one of the Puchis, his name is Mr. Puchis, takes out a pepper spray and when for the second time I think they want to go to cut the fence with this grinder, he throws pepper spray and well, he throws pepper spray at some of us because we were all there trying to take that picture. Well, then, everything is somehow overloaded again and, well, at a certain moment, the times, you see, you lose them, I see that there is a movement between the organizers of the

[08:40]
I am talking about the event, the FIPCA people with several, that is, with the people on the left and other people that I did not know. Well, there are about five or six people who are talking strange, right? who are generating something. That is what I thought and in fact it was that they were going to enter by another road that is much more difficult where you have to go with a 4x4. You enter through a place called Villegas and the road is very winding, so you have to go with a 4x4 or two pickup trucks. I talk to one of them and I have asked him to go.

[09:17]
I obviously introduce myself as a Telam reporter and say I want to go, because for me, it was just the news of that day, let's say. That was the

difference. It was one thing to be covering what we were all covering, which was the same. There comes a point when you get bored because things are going well, and it's another thing to have a different photo from the other side of the road and to enter the space where the horses and the people who were closing the road were. So there were negotiations: yes, no, yes, no; they finally understood that I had to go because there was no one else who would, that is, there was no journalist and there was no photographer. All there was was a journalist from the newspaper who was going to film with her cell phone, but there was no photo. There was a drone on the other side, so we went down that way and they left us about two kilometers, three kilometers away. We got out of the van, the vans turned around to go back, and we began to walk.

[10:34]
I always carry all my equipment, this time I said I left my equipment and I took my camera with a lens that was quite, it had quite an interesting range to be able to be light because these people, uh, uh, are complicated, let's say.

[10:52]
And when we arrive at the site, everyone introduces themselves, they see the drone.

[11:00]
Luckily there was the drone.

[11:04]
And they want to knock it down with stones. That was the first...

[11:11]
We arrived at the place where all the horses were and the horses, the settlers, a plainclothes policewoman, but who is part of that group, who is one of the most violent people I have ever seen in my life and each one of them introduced themselves, who they were, who they wanted to pass, who they were. There was someone from Mercosur, someone from La Cámpora, someone from Izquierda Diario, I say I am from the Telam agency, because this cameraman who was on

this side, the one I mentioned a while ago, says to me that you were on the other side, as if he was marking me.

[11:48]
And I felt that it marked me as let's say.

[11:54]
I mean yes, but now I'm on this side because I'm a journalist for the Telm agency.

[12:01]
This woman, who was later found to be a policewoman in civilian clothes and who was a part of this Puchi family clan, shouted at me, told me to shut up, so I of course shut up. I shut up because I had to shut up and I was on this side with the people were in front of me. I started to notice how the horses were being distributed. People started to argue, and one of them says, "If you don't leave the easy way…" What they wanted was for the group to go back the way they came. They said no, that it was too many kilometers, and besides we wanted to cross, because that's what people went for, to do that. I'd gone to cover that: the idea was to try to cross or at least try to make it because it likely wasn't going to happen, but to at least try.

[12:56]
I see that there is a disposition on the part of the people who say that everything is going to rot here, because at one point there is a threat that says that if they do not return by force, they will return by force.

[13:11]
And I said I have to separate myself from here, let's say from this discussion that is no longer of any use to me, let's say, and I went to the side behind a tree because I knew that at some point it was going to rot because one of the horses, not one of the horses, one of the riders pulls his horse on purpose and he does it on purpose because it is a technique. Well, I lived in Chacabuco, let's say it's a country place, he makes the horse kneel down and he makes like he falls off the horse, so I said, well, it's getting really bad here, so I left, I crossed myself because on this side there were too many of them and on this side there were no

more trees, so I literally hid behind a tree to take the picture and because as soon as I did that I saw that they started running with the horses and hitting and whipping the people, they took a girl away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her, they took her away from her.

[14:28]
…her scalp. This woman comes out to hit us, this policewoman, as well as others on foot and on horseback. There are a lot of horses, I don't know if you've seen the videos, but when they see me I manage to take some pictures; quite scared, but I manage to more or less set them up and measure the light. There's a person on horse who notices me, and starts to run at me with that horse. And I was just repeating "I am a journalist" because that's what we journalists do, we start shouting so they don't hit us. They still hit us, but we start shouting: "I am a journalist, I am a journalist" as if that were a mantra, so that someone might understand what's being said. But they usually don't understand because they always hit us anyway, right? So he keeps hovering around me until he tells me to leave. So I tell him to let me go because he was hovering around me with the horse was hitting me. He didn't manage to hit me, but he did lunge the horse at me. Well, I managed to get away from this person, but one of them came while I was already running as fast as I could and he grabbed my camera strap as if it were a noose and pulled it off of me. When he did that, I grabbed my camera and held on to it as best as I could. My camera strap is very good,

[15:57]
It held on while I ran. I was running behind him, half in the air, running, and there was a lot of struggle, my arms were already aching, I was already very sore, and several horses approached me. I saw them later, not it at that moment. All I could see right then was his hand, my hand around the camera and a horse running next to me wanting to knock me over, right? And I'm telling him I'm a journalist. Let me have it, let me have the camera, let me have the camera or something like that.

And when I see the images from the drone, I see that I had that guy and then three more horses. There is a moment when I fall, I think because they knocked me down.

[16:45]
Because I fall backwards I don't totally fall, I don't stumble, I just fall backwards and I go backwards, like, without resistance. So I fall later with the bad luck that I fall on a stone; I hit my head and hit my back in a lot of places. I was dizzy and I had the camera clutched to my belly, curled up in a fetal position because I was scared.

[17:19]
Mmm, because I thought they were going to whip me. I was on the floor curled up and I couldn't see what was going on, but the idea I had was that I had already seen everything they had done.

[17:33]
So I half sat up and looked to see if they were coming and they were already gone, so I got up and left as best I could.

[17:43]
A**nd I see the people who were leaving too, and I try to run ahead of them, because I needed the photo of the arrival because they were all wounded; I managed to get to them. The adrenaline in those moments! The truth is that it plays a very important part, physically, at least. So I get to the place, I place myself as I well as I can and start to take pictures of the wounded. You can see the photos of everyone all bloody and hurt. We stopped around a bend and sat down because we were exhausted. I kept taking pictures as best I could, sitting down I think I took pictures too, because I was tired. We splinted the leg of a man whose leg had broken. We were waiting for them to come and chase us off again. That feeling of panic was because they had already shown us what they could do and we were alone, nobody else was there.**

[18:51]
Until we see a van and with a lot of people in it, a lot of policemen in it.

[19:06]
That is a note, it is a photo that I did not take and it still makes me angry, because I was so tired, I did not see it and I did not have the reaction to take it, I did other things later, but it made me angry and it makes me angry. The police got out and before the truck parked, they jumped on top of us, that is, they played the macabre game that they were going to run us over, that is, we didn't understand why the police were doing that until we realized that they were two villagers who had been there, he said that he had been so obscene, he got out of the truck with another one who had verbally harassed us and had been like that all the time. Well, I start there. Yes, I start to take pictures of him and the other man and there is one without the police, but what are they doing with these people, because that is what they just beat us to a pulp, the police went there.

[20:14]
It was of a spasmodic uselessness because the guys kept verbally assaulting us and the police did not, they did not even tell us to stop or let's say the total vulnerability, let's say.

[20:29]
Until we succeeded.

[20:35]
That those who leave.

[20:39]
The police were without weapons this were as they were very young, the ones that we the chiefs, no, but it is the ones the were many very young women because they were very scared also they were very scared.

[20:57]
y

[21:01]
at that time.

[21:05]
We managed to get them to take him away and also to bring an ambulance because they had not brought an ambulance.

AUDIO 8

[00:51]
…and when he takes the camera from me, Mr. Antonin is his name, they call him "he Kale", and…

[01:04]
I thought I lost the job, let's say the work I had done and that's why I was there and it was very desperate, that's why I held on to the camera strap.

[01:18]
And why I didn't want to lose. Let's say I had gone through all that and I had gone for that in the sense of registering, that they took my camera, I felt it was inconceivable because I also knew the photos I had, let's say they were few, but they were convincing.

[01:39]
and the truth is that I don't know how I did to

[01:46]
I don't know, I really don't know, I held on so tightly that in a moment I was in the air.

[01:52]
Like I was in the circus, not those things remember when but well, that was I think when I was already on the ground I said well,

[02:05]
I have it and if they come now to hit me and you saw it was on my belly in my belly in the fetal position well and it was going to cost them.

[02:29]
An ambulance arrived after a long time, because the police that was there did not come with the ambulance.

[02:37]

Well, he came with these people and they told us that they did not have vehicles, they did not have handy, they did not have weapons, they did not have, let's say, they did not stay honestly, so we managed to get these people to leave with a policeman inside the cab of the truck to go and look for an ambulance urgently.

[03:04]
I don't think so, because of what the doctor said when the doctor came, of course the first ones to leave were the most injured, that was Celeste Fierro who had his head and they took the scalp of the other boy, he was broken and his nose was injured. Well then, obviously they left first, what the doctor told us was that everything was very hot and it was complicated to get in to rescue us, let's say that they did not want to let her pass, and also that she is a doctor in that place and we went back to the neighborhood, not the same. I am going to thank her for the rest of my life, let's say because she was absolutely supportive, besides fulfilling her duty as a doctor, let's say she was supportive because later she came back to look for us.

[04:06]
Still, eh?

[04:09]
without being able to carry it they have some quotas for the ambulance and

[04:21]
Yes, like me.

AUDIO 9

[00:27]
Well, when we got out, which was on the second trip, they took us to the health center. We went through the front of the room where we could not pass, so we were waiting to see if they would throw the ambulance, which they did not do, but they were not so crazy.

[01:46]

Yes, and now.

[01:57]
And here the contact is not bad.

[02:12]
No, but it's all right, it’s no problem, that's just what happens. Yes. Well, when we managed to leave with the ambulance, which was the second trip, we went through the gate. They took us to the clinic and I panicked, because it’s a place that has no signal for send material, and if it did have it, it was bad. Then at one point when we were going down, I realized that I was in this little room and that everything was a mess, and I had to send the material; let's say that it was essential to send it quickly. So a friend who was there asks me what I need because he saw me looking around like “How do I get out of here?” and so I went with him. He took me to a bar across the street from where the episode took place, and people started to crowd around me because of course the others were still at the clinic. I was the one who had gone out and it was all kinds of questions about what they’d seen through the drone; they were already very desperate.

[03:29]
And I couldn't work, let's say, I had my computer there and at one point I said.

[03:37]
Can the material be stolen here?

[03:43]
No, so because it was a place, let's say, there were a lot of people, but it is a place that is far away. So I said nothing, I'm leaving. I took the car and I came, I think at 120 kilometers per hour from the follel here to send the material from here.

[04:02]
Because there was this fear that maybe I didn't know who I was with, and it was also known that there were infiltrators.

[04:13]
I said how crazy it was that **I had been saved from such horsemanship and having my camera or my card stolen or something. I got a little paranoid and thought, this can be solved by leaving. To top it off, my car was there and the peole there knew what it looked like; it was very obvious. I said, “I had to go.” I have to go while this mess is still going on, because of course the attention had gone down a little because there was blood, there were people with broken bones, which went beyond the impunity that these people had. I think it was a good thing that they said, “Stop, no, because this has gotten out of control,” so I came home here to the studio and sent all the material.**

[04:57]
Great, after that experience he changed the way he approached his work.

[05:06]
It was not so long ago, let's say this happened in February. The first few days, I continued working, the other day I continued working, I left because one of the wounded was here, so I went to take his picture, I went back to Bolsón and as the days went by, here was the Rural Society party and the person who wanted to take my picture, she is a member of that place, the one with the camera is a member of that and I kind of stayed in the mold, not two days later she came.

[05:50]
I think Pietra gala and also there I had a pros with some people and I do not know if I change what happens is that

[06:00]
Yes, of course it changed something because it was very violent and it is not that I have not suffered other violence, let's say all photojournalists at some point or journalists, especially those who go to the street, those who are mobile, all of them at some point receive some of this thing. What happened is that I was kind of scared in the sense that my children got very upset, my friends got very upset and all the people who are more or less with me, said well, that's it. Let's say, that's it, you are being harassed all the time and you could have been hurt very badly, you are not 30 years old and it's true, I fall and maybe I get a hip injury. Let's say I'm 60 years old and it still makes me angry to think like that, eh? It is

not that something is not something I like to say in the sense, no, it is not only fear, let's say, no, but it makes me angry that I cannot do what I do for a living and that I have to think that it is not an isolated event, because if we look at the world in terms of journalism and photojournalism, we see this kind of aggressions all the time.

[07:29]
At a global level, let's say, no, in all the countries of the world. And it gives me a little bit like well, like nostalgia I would say in the sense, run away, are there things that can't be covered anymore? it's like, does one have to be hurt? or

[07:57]
And I don't cover even 1% of what any colleague in Buenos Aires can cover, let's say, no, because we are talking about a very limited space, but the truth is that it's bad to perceive that beyond and this has nothing to do with age, but how can it be that I can't do my job or my work or I have to be aware, to see if something happened in these times when people want to hit you or want to steal your camera or hit you because you think you think you think differently.

[08:38]
because there was a journalist on the other side, or supposedly because he had a camera and was filming and there was a girl taking pictures, nothing happened to them, on the contrary, they were sheltered, that is to say, it is like a thin line between

[08:58]
I do not know how far we are going to go, there are very difficult times ahead in Argentina as well, it has been many years since there has been repression in Argentina and in the last years there has been repression, repression of retirees, repression of workers, eh? The economy does not work well. Then people go out to protest and what happens there? The Metropolitan Police, you know more about that than I do, but we see it every day in the media and it seems that a practice has been resumed.

[09:31]
that in a democracy, after all that has happened in this country, it's kind of strange.

[09:41]
and I don't say Bullrich because

[09:46]
is fine. Ah, yes, of course it's fine and the head of security.

[09:51]
and Javier was

[09:56]
that he orders to kill people and orders to kill.

[10:00]
to beat retirees with eggplants

[10:20]
The agency tela when the events took place activated a spectacular protocol, let's say the Association of Graphic Reporters of the Argentine Republic, the Press Union and Fopea as well.

[10:42]
I think it was Fopea that asked me a couple of questions where they made me uncomfortable because I was entering a place that was not open and I saw that I was fighting. Look, I am a journalist, you know that we go into places, I was not inside anyone's house, I was on a road, so I kind of accommodated them a bit well, but they gave their support and endorsement and well, a lot of colleagues, of course and that was replicated and that was good in Bariloche, my closest colleagues called me, but the Bariloche Press Union did not make a sound.

[11:30]
there was no sound, let's say then concern, there were no questions this never called me from the Board of Directors.

[11:41]
So from that point of view, it seems to me that this speaks about them, not about me, I am talking about myself, and from a local point of view, I did not feel

very well supported. Let's say it is more. There are people who have called me who I never thought would have called me and called me worried to see what was happening to me, but my colleagues, those close to me and those of the union, are absolutely null as to what I think now that the events have happened.

[12:11]
I don't know, it's like what I was saying just now, let's say it's very strange for me.

[12:23]
You can always do photojournalism, you don't need it is also true. You don't need a newspaper or an agency or even an agency, it's better that way, because the bad thing is that you don't get paid.

[12:39]
That you don't have a salary, but well, I will always take pictures, that is part of my life and it is an important part of my life, but I don't know what the future holds because we live in a country that is becoming more and more convulsed every day and where journalism plays a role and photojournalism plays a role, at least an important interest as in any part of the world and I don't know, I don't know, it's very unstable.

[13:15]
There is a Twitter journalism and there is a photo journalism, Apple photo, Samsung photo, Huawei photo whatever, which is like it has an immediacy, which is not serious sometimes.

AUDIO 10

[00:00]
Restricted in Patagonia or in Argentina some stretches that I cover so yes.

[00:16]
So I want to give a smoky situation you saw.

[00:26]
Hi, I'm fine.

[00:30]
restrict

[00:34]
well, I feel that issues such as Mapuche, territory,

[00:47]
Hidden Lake, everything that's very, very, very close to power, to touching non-economic powers that derive, among other things, from other economic powers, is restricted. If I feel a little restricted, because of course they put me in a place that I also put myself in, let's say that I am not a victim, okay? I **took a position in the sense that I decided to go to cover this and to give an account of it. And it seems to me that with what happened last time, and with what may come, it's not very safe for me. And I don't want to exaggerate, nor am I playing the victim or anything, I just think it's a very, very complicated issue right now. And I've got to say, too, on behalf of my colleagues, it has also been difficult to cover this from the Mapuche side, right? Because they link the media directly with the worker.**

[02:11]
then

[02:15]
and **there is something of a little kick for some reporters who first of all do not ever actually go to the place, and when they do go they have a face, and when they write they have another face. The photojournalist systematically has to go to the place or e can't do the job. The guy who reads what El Cronista wrote and said something that he should not have said because it was wrong, the reporter, the guy who's on the street can…**

[02:52]

Mmm, **a person, a photojournalist, a reporter who does the dispatches can also be assaulted, and not necessarily as a result everything we were talking about, but for what they are writing to someone in a place that has no idea what the writing is about, or if they do have an idea, it doesn't matter. But he writes it and he knows what he is doing. Let's say he has an intellectual capacity, he is a journalist, he is supposed to have certain training, and sometimes they don't know that about us. It's not good, they throw him out, or they threaten him or her or whatever. And that's what it is, it has to be said because it's not only happened to me and my colleagues. I've covered things with them and the people from the community have kicked them out, right? Because writers can write anything, and can give it the spin they want, but I'm working. I don't write, I take pictures.**

[03:56]
It is a very delicate issue, **it is very delicate. For example, to take a photo, depending on what photo – let's say that people do not want to see themselves in a photo throwing a stone. On the one hand you have those who tell you that they love you, and on the other hand you have the other side, those saying "You are not going to show me throwing a stone**," it is very difficult.

[04:45]
I believe that the

[04:48]
freedom of the press is restricted because when one listens to the news of the major media it's always the same talking points, nothing different comes out, there is nothing that emerges like that, let's not say in this thing of entrepreneurship.

[05:10]
They are all the same, you channel surf and all the journalists even say things the same way, not even changing a comma or a verb, let alone the construction of the sentences. It's all the same, as if someone had said "This has to be said," and so they all say the same thing, right? And that's news, not even something ideological, that's just for the

news. This happens when you take the job, and it restricts freedom of expression and freedom of interpretation.

[05:47]
No, **only from the person who receives that message permanently, and then replicates it, right? They replicate it as an absolute truth.**

[06:01]
And absolute truths for now are mathematics, let's say this is clear, no, but it is also true that the hegemonic discourse is at stake on the one hand and the non-hegemonic discourse that does not have so much power generally, otherwise the other would not be hegemonic, right? So there is an imbalance in the media, because the media are companies only, that is to say, and it is not that the owner of the newspaper is also a businessman, but they are different companies that also have media and this happens at least in Latin America a lot. In the interior of the country, it is tremendous, it is catastrophic. The large newspapers in Patagonia were taken over by, were bought by the central power in Buenos Aires, such as Clarín, which bought La Voz del Interior in Córdoba, in Rosario here, Río Negro, let us say, this has been happening and then other smaller entrepreneurs have also bought them because they already have a deficit, so it is like we are talking about companies that are negotiating money, let us say, not with which they are negotiating information.

[07:34]
What do you think are the consequences of restricting press freedom?

[07:42]
The lack of freedom I believe that is what the lack of freedom is fundamental.

[07:51]
I believe that the

[07:54]
restricting freedom of the press speaks of a lack of freedom.

[07:59]
Anybody's freedom, eh?

[08:03]
It is not something that has to do with journalism, it does not even have to do, that is, it also has to do with Peronism, but it is not only journalism, because freedom has to do with something else.

[08:15]
freedom of thought, of having some critical conscience, of not being all so magical. That's what I'm talking about when I talk about freedom. It’s not the freedom to be able to have a beer, obviously, but in the press, the investigations that have been carried out, those emblematic cases, the conscientious process of giving the news, facts and information. It seems silly, but it’s like it’s being lost. It’s like wwe’re being overwhelmed by science fiction, by literature, bad literature at that, that gives data and facts and lets you be bombarded in such a way that you’re kind of…

[09:12]
We do not have to be very intelligent or anything, just as common people in the street, sometimes you say things, what if not, but where do we check it, you saw how you repeat it, but not for me, I am a journalist. I did not check this, no. And there is the egocentric thing if I have data that you do not have.

[09:41]
And sometimes you go from naivety to narcissism, sometimes it’s even more fucked up, like it’s on purpose. But you see it with an attitude of, "Oh, I don't have this", then you tell something to someone else and that person takes it as a rumor. And they tell me that it’s not okay; it’s fine for something else, but for journalism. But then they take it as a tool of thought, as a good tool for journalism, but it’s being bastardized. But it’s not bad, it’s something that was worthy at some point.

[10:36]
What do journalists stand to lose when they are restricted?

[10:49]

And the desire to continue working in journalism, that's basically not and become something like almost.

[10:58]
administrative

[11:07]
When you do, when they restrict the freedom of the press to any journalist who tries to be the best possible within what is possible and what you feel is a great frustration, basically, and then it is like a job that has become a mercantilist thing.

[11:30]
Let us agree that all the personnel that works needs a salary, not this for all the areas of life and all the jobs, then to us also it happens that it is not like that it begins to go a business between my salary my my sustenance what I say what I show that in the plain.

[11:53]
that in the plain, in the common in the people who work in the common in an editorial office in then there are the others those who make those who make business that is the absolute negation of leisure absolutely of leisure where everything is to put things so that it sells to see how many likes you have how much let's say it does not matter the content, but how many times they clicked how many times someone said something or commented the comments the famous comments that are invented now that there is no one to regulate them I am not saying that

[12:31]
I am not saying that you should not comment, everyone can comment, what I am saying is that the level of madness that is generated by the contents that you read in the comments is not regulated, and it frustrates you in a way, it is like there were very good journalists and there are great journalists in Argentina, these are dedicated and conscientious guys, so it is like they are appealing to a permanent like narcissism that is like a little bit of the Japanese, you saw that it is degrading, the truth is that it is all degraded.

[13:18]
My colleagues are going to call me and so on, but who the fuck do you think I am, who the fuck do you think you are, you asshole who lives in the middle of nowhere.

AUDIO 11

[00:00]
The nation's most important

[00:19]
coming.

[00:28]
What does the public stand to lose when freedom of the press is restricted?

[00:38]
Sure, I'm getting him out of a 12 rubber band.

[00:44]
It is very likely to lose citizenship.

[00:50]
when freedom of the press is restricted

[00:57]
and we return to the subject of

[01:01]
I don't know what is happening, but there is such a macabre game, now that you say freedom of the press, right? And freedom of the press, I don't know what it is becoming because if I am saying that someone else did something that he did not do.

[01:24]

And where is freedom of the press? That is to say, it kind of transposes it to the other side. There is no social support, it's kind of broken. If this is allowed so systematically, because there was always gossip – do you remember when there was all that gossip? But what happens when the one who's responsible for providing information, not just the news, but information, is lying? In that case, I don't know where to put freedom of the press because

[02:10]
That just escapes me it's too big. So to sum it up, I don't know; I don't know what to tell you, because for me what's always at stake is this: what happens when the one who's writing the piece is lying? What happens when the photographer is systematically looking for something that to help their employer?

[02:36]
Where is freedom of the press?

[02:51]
When freedom of the press is restricted for citizens in general and information is serious.

[03:02]
And I believe that what it does is to hegemonize that hegemonic, let's say it is like an impeccable hegemonic discourse, very well put together.

[03:16]
Very well elaborated, let's say, because it has a design, it is not a crazy question of me saying what I want. No, no, it is very well put together and what it loses is critical awareness. Then it enters into a discourse of repetition of what we were talking about a little bit where sometimes one also falls into that and it is very exhaustive and very tiring, you have to turn off the TV. You have to stop reading for a while. It seems to me that because they are the same and all the time they say that it is good to repeat, repeat, repeat, repeat, repeat, that something will remain and that seems to be a cliché, it is a thing that the truth is that it was the founder of this thing of repeating for

[04:13]
in order to let's say to lead people to an objective of the one who designed it, let's say.

[04:37]
What the newsrooms could do to protect.

[04:54]
I don't know, I don't know what the newsrooms could do to protect it.

[05:00]
Because we are talking about newsrooms and we are talking about companies.

[05:07]
If it seems to me that there are alternative means

[05:13]
that do not last long because it is not sustainable for the economy and that they are trying to somehow break this taxing media thing, but no, no, no, I do not think they can do anything in these terms. In these terms it is a question of economics and of interests of economic interests, no, it is not in the interest of informing, nor of economic interests, so for me I do not know what they could do because they would have to start writing again.

[05:54]
And to protect you photojournalists and journalists.

[06:01]
And to protect us, they should be a little more democratic.

[06:10]
I can imagine.

[06:18]
to say that they could do the reactions to protect us would be like

[06:29]

and start writing a little more quickly I guess.

[06:36]
I am not talking about objectivity, objectivity, there is no such thing as human beings.

[06:44]
But yes, a little bit more of of of of of of of less science fiction and more and more concrete data more hard information, more this more more empathy in the sense is a word that I don't really like empathy, but more supportive with the one you're talking to when you're talking about another in terms.

[07:14]
Let's say one sees sometimes what happens in poor neighborhoods, for example, how people are stigmatized and the journalists themselves make a dispatch in front of the people saying tremendous things and well, I don't know, I am not an intellectual of this, I am not a researcher of this, but with sun with some elements, let's say, I think that some things could be improved even from the human point of view, not even from the press, if you are talking about someone whose 8 year old son has just been murdered in a neighborhood where drugs are sold, where the bar's barras bravas, let's say, there is an exacerbation of that in the discourse and they put the mother who is crying for her son, which is, let's say, extremely disaffected, isn't it? That is to say, it is no more. They shout it at you. You saw that on TV they shout when people are telling the story and they shout it, but with a non-dramatic one, they do not shout it because, they shout it. It was great. They are all killing each other. We found the news that the child had been put, you understand how, and you see the journalist as if she was as if she was like

[08:42]
You are listening to what you are saying, let's say, as well as to the photojournalist who is totally pounced on the corpse, let's say that there is a sensationalism and well, dehumanized, I don't know, I don't know how to answer that question, but because I am not an expert either. I am a photojournalist, let's say, no?

AUDIO 12

[01:11]
it seems to me that it could be the citizenship to protect freedom of press in Argentina.

[01:23]
Be less comfortable.

[01:27]
As for your interests, your own interests, no?

[01:33]
We are talking about journalism, we are not talking about show business, nor about culture in culture, sorry, nor about shows, because freedom of the press always appears in politics, it does not appear in Bailando por un sueño, which is also political, no, but it does not appear in a color note, it may appear but no, it is not, it is not the effect. Let's say the effect is in social politics.

[02:11]
What happens is that as long as journalism is managed by businessmen who, in addition to owning a newspaper, want to own fields, planes, airlines, communications and satellites, it is very difficult for citizens to defend themselves because they have all the means at their disposal for that discourse, so the common citizen, we are concerned with other things, especially in Latin America where our problem is how to make ends meet, our salaries.

[02:51]
How are we going to pay for the medicines and if the policies are neoliberal, then it is like it is so macro, let's say that to synthesize it in this is like I do not feel qualified, but these factors have a great impact on the discourse in our heads, even though we work in the press, we are not far away, nor are we alien to these things, so it is very difficult for me to design or think how to design a defense if you want, eh? Because it is a lot and because we are overwhelmed in Latin America, people are overwhelmed because they have no way to make ends meet, so these companies are linked to those responsible.

[03:46]

That we don't make ends meet.

[03:51]
is like a

[03:56]
is with a Moebius strip not

[04:01]
I do not know it well, but no, I cannot ignore the social political, not the partisan, the social political because they are the owners, if they are the owners, they are the owners of a newspaper, they are the owners of a lot of things and they are linked to an economic power that we do not even know, that is, I cannot even imagine them. So I don't know what we can do, let's say.

[04:25]
So you think that citizens, let's say, are so complicated to satisfy their basic needs, that they don't have enough to worry about freedom or to defend it to a lesser extent, no, I don't think that with these difficulties and the way things are designed it is very difficult for a citizen to defend freedom of the press because I would also say that in the most basic human need you can't think about anything else because it is very imminent and very visceral, it is very primary and the big corporations and others take advantage of this because we have schools that are not well paid, let's say that they are the ones that could help to have a critical thinking, not journalism, journalism throws something, the important thing is who receives it, the one who receives it is a person who can discern some things or not, well, journalism does not give that. That is what is given by having quality public schools with teachers who are paid as any other worker who works but who does not have to be thinking day by day to see if they will be able to pay their income tax or not.

[05:53]
No, so we are important, but not so much, let's say, there are other things that have not been resolved. So I think education is important. I believe that education, not real education, not knowing how to write and read because that is good, we do not have illiterates, but the knowledge of these wonderful teachers who have taught us to discern and to think and to ask questions, we are always

asking questions, let's say the journalist answers to someone and I read and I do not ask questions, that's where it is settled. It was already down, so it must be true, they have put the truth and that is like the truth of the surgeon's truth, the truth of the hegemonic knowledge. Let's say. Well, if he is a surgeon because he knows, that is why he is a great surgeon, but what do I know, he likes workers to be killed, I don't know, I don't know, you understand, he did as he says, that he is a prepared person, let's say the issue is critical thinking, even if you don't even go, even if he was not in school, no, of course he is always better, but the issue is the

AUDIO 13

[00:22]
I do not know what the future of journalists in Argentina will be. I have no idea what the future of Argentina will be.

[00:34]
No, no, no, no, I don't know, with all that we have been talking about, it is enough...

[00:43]
It is a path that is not quite black, very pessimistic, it is necessary to regularize some laws on journalism, laws I am saying, I am not saying censorship, but I think that I do not know how it is all wrong.

[01:08]
And the big question, what does freedom of the press mean to you? If you want to look at it as your freedom to work.

[01:23]
For me, freedom of the press has to do with the fact that we have to be paid well for our work, right? That we have to be evaluated for our potential.

[01:39]

We have to be given a place as actors. We are not just tools. I also believe that…

[01:56]
…they don't have to pay us for just one job when we're actually doing four. I mean, we film, we record, we make videos, then we use the drone, then we take the photo, right? Just as the journalist does not have to sell advertising to be able to give their program on the radio or bring advertising to the newspaper to be able to do a story. I think that the journalist, the reporter shouldn't have to – I am always talking about my own space, right? Where I live, to sell advertising to be able to give a program on the radio and bring advertising to the newspaper to be able to do a story. I mean, I think that…

[02:37]
No, not doing that and just doing journalism would be fantastic.

[02:49]
ready perfect

[02:52]
And with respect to living close to the guys you found there in Lago Escondido.

[03:03]
And living close to the people that at some point I... like the Hidden **Lake thing, like I was kind of run off. I was identified and that's not good. It is not safe. Because it's not safe if the law takes no action. Because of these people who hurt us last time I have the photos, the names of the witnesses, the drone, everything, and still none of them has been summoned. They are still working, they are still in their posts; that's what makes me feel not safe. I mean, if, if, if… if justice would do its job, at least I could ask for a restraining order. I'd have to do a lot, but I would also have the assurance that the State is protecting me. In other words, the law would be protecting me as it should, as it should protect anyone. But this is not happening, none of this would be happening.**

[04:19]

And how do you feel when you come across them?

[04:25]
Actually, I haven't come across them yet. I've come across them later, but I haven't come across them anymore.

[04:32]
I don't know what will happen, I'm probably going to be a little bit worried because it was very violent.

[04:42]
And then there's the verbal violence and the grayness you saw, this public humiliation thing, right? That certain humanity likes so much. So I don't know what will happen to me. It seems to me that no, I am not going to be comfortable, definitely not this one, no, anyway, surely at some point I will come across them or I will be unlucky and let's not say, but the best thing that could happen is that at least the law would be up to the circumstances for me and for the people who were with me, no? It is also good that they are cited because it is the same cause beyond the fact that my particular cause is for the freedom of expression and for the free exercise of the profession.

[05:37]
HMN I don't know anybody, they deserve that then the law would be great, that the prosecutor in charge cite the 10, 12 people that we have located with names and surnames and all the milonga, no? and photos and so that would be fantastic, but I don't know and you come back comfortable.

[06:02]
to say a comfortable word

[06:14]
no, I did not take any additional security measures afterwards

[06:19]
I had a silly idea that here in Bariloche there are many people dressed as gauchos, no? in berets because, well, because it is the countryside and the first week some of them, the first days, no? the first days after what had happened.

We have incorporated that, because it is part of the people of the community and I saw a couple of gauchos, let's say with berets and my body did nothing like that, no? nothing, nothing more.

[06:54]
Let's agree that there are journalists who have been killed, no, in the world and every day they have been beaten up, I don't want to exaggerate, but that has happened to me and it has caught my attention because for me everything was fine. Well, it is a thing that happens in the job that

[07:13]
I suddenly saw a gaucho and I didn't? like seeing him and uu well nothing. Now I am calmer and I also went to Bolsón to file a report and I was sitting in a coffee shop and there was a lady looking at me.

[07:31]
And in a few seconds I thought it was a lady from the follel who had been there and who was from the Puch family and I thought she was going to whore me or insult me or do something to me and the lady was looking over my shoulder,

[07:48]
…I was looking around. This is just what happens when one has a kind of traumatic event, but well, nothing more than that. I did not take any other measure other than going to the law, right? And I said, "Look, this happened, here is the evidence, here are the names; investigate, investigate."

[08:08]
Did you pass by the place again?

[08:12]
Yes, I came back because I had to go back the next day.

[08:20]
this and then I came back because I have, let's say this, the complaint is filed in El Bolsón.

[08:31]
For me, going from here to Esquel, which is where you go through El Foyel, El Bosón, Cushamen and Esquel, has always been painful. It has always been a time of pain for me in these years. Pain in the sense that Santiago Maldonado was killed, the Mapuches of Quemquemtreu killed another young man, Elías Garay, who was murdered, now the foyel is like an ugly road, it always seems that it is raining for me, let's say. I have that feeling. It is not a place I would like to say, I would not go there for vacation and it is beautiful in tourist terms, but it is like I don't know anymore, I don't like it anymore.

[09:17]
I don't like it anymore.